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AN

# EXHIBITION

OF

# ETCHINGS

BY

# *REMBRANDT*

1606–1669

*THE ARTS COUNCIL*

1952

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# FOREWORD

*This exhibition of etchings by Rembrandt was first organized and shown by the Birmingham City Art Gallery in February and March of this year. It was so successful that the Arts Council received several requests that they should show the exhibition elsewhere. This it has now been possible to do, thanks to the great kindness of the owners, who have agreed to be parted from their prints a second time. With a few exceptions, all the prints exhibited at Birmingham are in this exhibition, but a few replacements had to be made, one of which was lent by the National Gallery of Scotland.*

*The Council is deeply grateful to all owners, whose names are given elsewhere, to Mr. Harold Wright who was the organizer of the Birmingham exhibition and has again acted in this capacity, to Mr. Trenchard Cox, Director of the City of Birmingham Museum and Art Gallery, who has consented to the Council reprinting the original catalogue, which was compiled by Mr. Wright, and using two photographic blocks (Plates 1 and 4). Messrs. Chatto & Windus have kindly allowed quotations to be made from* Notes on the Art of Rembrandt *by Sir Charles Holmes, 1911, referred to here as Holmes.*

*In the exhibition may be seen nearly two hundred of the three hundred etchings now accepted by the latest authorities as Rembrandt's work (as against the three hundred and forty-one attributed to him by his first cataloguer, Gersaint, in 1751).*

# INTRODUCTION

REMBRANDT HARMENSZ VAN RIJN was born at Leyden in July 1606. His father was a miller, his mother a baker's daughter. At fourteen he entered Leyden University, but ere long persuaded his parents to allow him to take up painting. He studied, first, under Jacob van Swanenburgh in Leyden; later, in 1623, under Pieter Lastman, in Amsterdam, having Jan Lievens as a fellow pupil. On the death of his father in 1630 he moved to Amsterdam, where he quickly became known and successful, and married, in 1634, Saskia van Uylenburgh. Their life, in the house in Anthonie-Breestraat (now called the Rembrandt Huis, where may be seen an important collection of his etchings, and many drawings) was happy, until Saskia died in 1642. After her death Rembrandt was involved in financial difficulties, culminating in his bankruptcy in 1656, which necessitated the disposal of his large collection of objects of art, pictures, drawings and prints. Fortune had now declined for him; his work was found too advanced, too revolutionary, by his compatriots, and he was only saved from actual destitution by his son, Titus, and his faithful maid, Hendrickje Stoffels. They both predeceased him, and he died in Amsterdam in October 1669, poor, but working to the end, his hand seeming to gain in skill the more his fortunes waned.

Such, in brief, are the main facts of Rembrandt's career. Undoubtedly it is by his painting that he is most widely known, and it still comes as a surprise to many people to learn that he also etched. Yet his fame rests as firmly on his etchings as on his other work, and they have been as keenly studied, catalogued and championed. In etching Rembrandt still stands supreme, as Albrecht Dürer does in engraving.

The exhibits will be found to range over the whole of Rembrandt's etching years, from 1628 to 1661. Among them is the 'Bust of the Artist's Mother' (Hind 1), dated 1628, which appears to be his first etching, and 'The Woman with an Arrow' (Hind 303), completed in 1661, his last dated plate. Few of the artist's most famous plates are absent, but many of the smaller, which would have added nothing of special interest, have been purposely omitted.

The exhibition reveals Rembrandt's great versatility. Whether as figure draughtsman, portraitist, landscapist, or illustrator of scenes from daily life, Rembrandt excels; in particular his etchings of scenes from the New Testament story need fear no rivals, so sympathetically and tenderly handled are they, so informed with deep feeling and reverence. It is difficult to ascertain in exactly what esteem Rembrandt's etchings were held by his contemporaries, but we know his

prints were early in circulation. An impression of one, 'Christ Healing the Sick' (Hind 236), of which two varying impressions are shown here, brought the then high price of one hundred guilders, at auction, not long after it was issued. Hence the name by which this etching has ever since been popularly known, 'The Hundred Guilder Print'. The actual print in the present exhibition of 'Rembrandt with Plumed Cap' (Hind 110), etched in 1634, was already in the possession of a Paris collector and dealer, Pierre Mariette, in 1674, for his name and that date are written by him on the back. By the end of the eighteenth century many collectors were eager to secure choice Rembrandt etchings. The stamps employed by some of these collectors to record their ownership are impressed on the backs of several prints in this exhibition. One, 'Abraham and Isaac' (Hind 214), bears quite a group of well-known collectors' marks, evidence of their pride in owning it.

No records exist as to how many impressions, from first to last, of Rembrandt's plates were printed, whether by him or by his successors. All we know is that some of the etchings are far rarer than others, as they have very seldom appeared at auction over the past hundred and fifty years. A few are exceedingly rare, so rare that it would be akin to a miracle if an impression, hitherto unknown, were suddenly to appear on the market. Such a 'miracle' did happen, in 1924, when a first state of the 'Portrait of Dr. Arnold Tholinx' (Hind 289), of which, till then, only four impressions were known, was included in the Edward Rudge sale at Christie's, and brought the then record auction price of £3,780. A facsimile reproduction of it may be seen here, *faute de mieux*.

Something may be said, at this point, regarding the technical term 'state', used by print-cataloguers and occurring throughout the present catalogue. When etching his design into the metal plate, an etcher, as soon as he feels his work is sufficiently advanced, will print an impression to see exactly how it has progressed. On seeing this first print he may decide to make, and proceed to etch into the plate, various alterations to the existing work. When these alterations are completed, he will print another impression to see how matters look now. The earlier of these two impressions is termed a 'first state', the later, a 'second state', and so on, in successive numbering for any further impressions printed in stages, which show any further alterations carried out on the plate. Throughout this present catalogue, the 'state' of the print, where any 'states' of it are recorded by the reference catalogues, is indicated by a Roman figure—I, II, etc.—following the reference catalogue number; thus—H.159, I; B.276, II, *see p.* 9.

Impressions of the first state of an etching (or engraving), and often of the second and third states also, tend to be rare, as, normally, the artist would see no point in printing many impressions from his plate

until he felt his work satisfactorily completed. Doubtless this is why many of Rembrandt's first states are so rare, even when to us they seem complete enough. Of the first state of 'Christ Healing the Sick' (Hind 236) only eight impressions are known, all now in museums, whilst of certain other plates only one first state impression is known.

Almost invariably the impressions of the earliest states of an etching exhibit greater richness, brilliance and clarity than those of the later states; for in the course of continual printing the great pressure the plate sustains in the press wears down the etched lines in its surface, rendering them less and less capable of yielding strong impressions. Different states of a few of the etchings are shown here, to illustrate these differences of quality of impression and also the kind of alterations Rembrandt sometimes made in his etchings. The number of brilliant and obviously early impressions included in this exhibition is gratifying; they will delight the eye and be the envy of any print-collector who inspects them.

We do not know how or where Rembrandt learned to etch, or what etchings he studied. Possibly he saw and liked and was influenced by the often delightful, clearly-bitten, clearly-printed etchings by the contemporary Italian etchers—Parmigianino and Baroccio, for instance.

Rembrandt's three hundred etchings group themselves roughly into three periods. In the first, from 1628 to 1640, the work frequently consists of pure etched lines, and a certain masterly economy of line is visible. In the second, from 1640 to 1650, drypoint lines (akin to scratches, but purposeful) made direct in the plate's surface with the dry point of a stout needle, are frequently employed to strengthen and enrich certain areas or the general effect. The lines cut by this needle point have rough edges ('burr', as it is termed) and when the plate is inked, this burr holds a certain amount of ink, which is transferred, sometimes in clots, to the print, and helps to give it very rich dark tones.

In the third period, 1651 to 1661, he resorts increasingly to these drypoint additions, as he seeks more contrasting *chiaroscuro* effects in his prints, to give them a more immediate and more harmonious general appeal. The effect produced by the addition of drypoint lines to an etched plate is well seen in the plate of 'St. Jerome, in an Italian Landscape' (Hind 267), No. 115 here.

Many of the etchings of the first period were of beggars. In these we observe Rembrandt's remarkable ability to convey, by the simplest lines, both the form and weight of a figure. In a number of his plates one or other figure is seen from the back, yet Rembrandt contrives almost to reveal to us that figure's thoughts!

The experience he gained in sketching beggars and local characters undoubtedly stood him in good stead when he came to etch his wonderful series of New Testament plates. In these every figure is in

itself a study. These New Testament plates include a number of his greatest works: for example, 'Christ Healing the Sick' (Hind 236); 'The Descent from the Cross' (Hind 280); 'Christ Preaching' (Hind 256); 'Christ Presented to the People' (the large oblong plate) (Hind 271), seen here in both its extremely rare second state and its rare seventh state; 'The Three Crosses' (Hind 270), here shown in its exceedingly rare first state and its fourth state; and 'The Death of the Virgin Mary' (Hind 161). Rembrandt also made some twenty-seven etchings of pure landscape, of which no less than eighteen are to be seen here. The best-known and most generally coveted is 'The Three Trees' (Hind 205), of which more than one impression has realized four figures, at auction, during the last half-century. These landscape etchings invariably call to mind the many pen-and-wash drawings of landscape that Rembrandt made, of which some of the most beautiful form part of the Duke of Devonshire's treasures at Chatsworth.

Finally, there are his superb portrait etchings, by which, even were they his total achievement, Rembrandt's fame would be assured. They include portraits of himself in various moods, poses and guises, portraits of his parents, and of local celebrities. Among the rarest are 'Dr. Arnold Tholinx' (Hind 289), already mentioned, and the portrait of 'Old Haaring' (Hind 287). The first states of most of these portraits are rare, and attract strong bidding when they appear in sales. Looking at these portrait plates of Rembrandt's later years, with their dark backgrounds and generally dark effects, we are led to speculate as to whether he ever saw any of the mezzotint engravings which were then first beginning to be produced by Ludwig von Siegen, who was in Amsterdam in 1641. If so, Rembrandt may have been endeavouring to obtain a 'mezzotint' effect in these etchings, the most notable of which is the closely wrought portrait of 'Burgomaster Jan Six' (Hind 228). All four states of this are very rare; for an impression of the probably unique first to second state Messrs. Colnaghi of Bond Street paid the record auction price for any print—£8,200—at the Six sale in Amsterdam in 1928. The third state, very rarely to be seen outside the museums, is included here.

Those already familiar to some extent with Rembrandt's etchings will be asking again, as they view this exhibition, just what it is that gives one after another of these etchings its enduring appeal and charm. Many earlier and later etchers developed a masterly technique, yet their prints do not possess the depth and power of Rembrandt's, the secret of which lay in the profundity and greatness of his humanity. There has passed into these little works, so directly and spontaneously etched, the spirit of one of the fullest, deepest natures that ever breathed, and, perhaps even more of himself than went into his paintings. Whatever he does, however slight, something enters into his work to make it

essentially, uniquely, unmistakably his. It is therefore difficult to believe that his high position as an etcher can ever be shaken. Not that his etchings have escaped criticism, have known only admirers, or been claimed, each and every one, to be a success. Nevertheless, taken together, they form the most wonderful productions in this medium that we have inherited, and they have no equals.

The standard reference catalogues of Rembrandt's etchings in most constant use today are:

A. M. HIND. *A Catalogue of Rembrandt's Etchings, Chronologically arranged and Completely Illustrated.* 2 vols. (1 vol. text and 1 vol. illustrations), revised edition, London, 1923.

Referred to here as Hind or H. All students of Rembrandt's etchings have found this excellent catalogue invaluable.

DMITRI ROVINSKI. *L'Oeuvre Gravé de Rembrandt.* (1 vol. text and atlas of reproductions), St. Petersburg, 1890. (Reprinted in Vienna, 1923.)

Referred to here as B., as the etchings are not described chronologically but in the order in which the earlier cataloguer, Bartsch of Vienna, described them in 1797.

W. VON SEIDLITZ. *Die Radierungen Rembrandts.* 1 vol. (fully illustrated), Leipzig, 1922.

Not chronologically arranged.

For a critical discussion and appreciation of Rembrandt's etchings, almost plate by plate, chronologically, see Sir Charles J. Holmes, *Notes on the Art of Rembrandt,* London, 1911, from which some quotations have been made here.

The largest public collections of Rembrandt's etchings are those in the Rijksmuseum, Amsterdam; the British Museum, London; the Dutuit Collection, Paris; and the Bibliothèque Nationale, Paris; the Hermitage, Leningrad; the Albertina, Vienna; and the Pierpont Morgan Library, New York; whilst the most comprehensive private collection in Europe is that owned by Monsieur J. de Bruijn, in Switzerland. Extensive series of them are also in the Fitzwilliam Museum, Cambridge, the Ashmolean Museum, Oxford, and the National Gallery of Scotland, Edinburgh, and the Castle Museum, Norwich.

HAROLD J. L. WRIGHT.

*September* 1952

## SOME IMPORTANT DATES IN REMBRANDT'S LIFE

| | |
|---|---|
| 1606 | Born on the 15th July at Leyden, the son of Harmensz Gerritsz van Rijn, a miller, and Neeltgen Willemsdochter van Zuytbrouck, a baker's daughter. |
| 1620 | Rembrandt entered the University at Leyden. |
| 1620–4 | Rembrandt spent three years as the pupil of Jacob Isaaksz van Swanenburgh in Leyden, and six months with Pieter Lastman in Amsterdam, perhaps also with Jacob Pynas. |
| 1625 | Began work, as an independent artist, in Leyden. |
| 1630 | Rembrandt's father died. |
| 1632 | Rembrandt moved to Amsterdam. Painted 'The Anatomy Lesson' (now in the Mauritshuis at the Hague). |
| 1633 | Rembrandt began work on his series of paintings of the Passion, for the Stadtholder, Prince Frederick Henry of Orange. |
| 1634 | Married Saskia van Uylenburgh. |
| 1640 | Rembrandt's mother died. |
| 1641 | His son, Titus, was baptized. |
| 1642 | Saskia died. Rembrandt painted 'The Night Watch' (now in the Rijksmuseum, Amsterdam). |
| *c.* 1645 | Hendrickje Stoffels entered Rembrandt's household. |
| *c.* 1649 | He etched 'The Hundred Guilder' print. |
| 1654 | Hendrickje's daughter, Cornelia, was born. Rembrandt painted the portrait of Burgomaster Jan Six (still in the Six house in Amsterdam). |
| 1656 | Rembrandt was declared a bankrupt. |
| 1657 | The first sale of Rembrandt's property. |
| 1658 | Sale of Rembrandt's house and household property. |
| 1660 | The house made over to Rembrandt's creditors. Rembrandt moved to the Rozengracht. To protect himself against his creditors Rembrandt became an employee of Titus and Hendrickje, who, since 1658, had been carrying on an independent art dealing business. |
| 1661 | 'The Oath of the Batavians', painted for the new Town Hall at Amsterdam (now in the National Museum of Sweden). |
| 1662 | Painted 'The Syndics' (now in the Rijksmuseum, Amsterdam). Hendrickje Stoffels died. |
| 1668 | Titus died. |
| 1669 | 4th October: Rembrandt died.<br>8th October: Rembrandt was buried in the Westerkerk at Amsterdam. |

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The following is a list of the lenders, with the numbers in the present catalogue of the exhibits they have respectively contributed.

ASHMOLEAN MUSEUM, OXFORD: 58 (a) and (b), 59, 72 (a), 81 (a) and (b), 86, 97 (a) and (b), 99 (a) and (b), 104, 116, 133, 136, and 142.

BRITISH MUSEUM: 74, 75, 92, 93, 95, 102, 117, 118, 119, 139, 143, and 148.

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NATIONAL GALLERY OF SCOTLAND, EDINBURGH: 120.

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HAROLD J. L. WRIGHT, ESQ.: 1 (a), 3 (b), 4 (b), 7 (a), 11 (b), 16, 19, 20 (a) and (b), 25, 30, 39, 41, 43, 48, 52, 54, 62 (a) and (b), 71 (b), 72 (b), 73 (a) and (b), 78, 83 (b), 90, 94, 122, 134, and 138.

# *CATALOGUE*

ABBREVIATIONS USED IN THE CATALOGUE

H=A. M. Hind's catalogue of Rembrandt's Etchings *see* p. 9 of introduction.
B=Bartsch's catalogue *see under* Rovinski, p. 9 of introduction.
The Arabic numerals indicate the numbers in Hind's and Bartsch's catalogues; the Roman numerals indicate the states.

1(a). BUST OF REMBRANDT'S MOTHER: 1628.
H.1, II; B.354, II.
*Lent by Harold J. L. Wright, Esq.*

1(b). REMBRANDT'S MOTHER: 1628.
H.2, II; B.352, II. Prince Liechtenstein Collection.
*Lent by Norman Lupton, Esq.*

2(a). BEGGAR SEATED ON A HILLOCK: 1630.
H.11, I; B.174, I. Prince Liechtenstein Collection.
*Lent by Norman Lupton, Esq.*

2(b). BEGGAR WITH CHAFING DISH: *c.* 1630.
H.8, II; B.173, II. Prince Liechtenstein Collection.
*Lent by Norman Lupton, Esq.*

2(c). BEGGAR WITH WOODEN LEG: *c.* 1630.
H.12, I; B.179, I. Prince Liechtenstein Collection.
*Lent by Norman Lupton, Esq.*

3(a). REMBRANDT BAREHEADED, MOUTH OPENED AS IF SHOUTING: 1630.
H.31, II; B.13, II. Prince Liechtenstein Collection.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

3(b). BEGGARS COMING FROM BEHIND A BANK: *c.* 1630.
H.13, VII; B.165, IX. Naudet Collection, about 1800.
*Lent by Harold J. L. Wright, Esq.*

4(a). RAGGED PEASANT, WITH HANDS BEHIND HIM, HOLDING A STICK: 1630.

H.16, I; B.172, II. (The impression is somewhat cut at sides.)

*Lent by Norman Lupton, Esq.*

4(b). THE SAME.

H.16, V; B.172, V. A. P. Robert-Dumesnil Collection, 1836.

*Lent by Harold J. L. Wright, Esq.*

5. BEGGAR WITH HIGH CAP, LEANING ON STICK: *c.* 1630.

H.15, II; B.162, II.

*Lent by Norman Lupton, Esq.*

6. THE PRESENTATION IN THE TEMPLE (small plate): 1630.

H.18, II; B.51, II. Prince Liechtenstein Collection.

No impression has yet come to light showing the whole of the figure in the lower left corner.

'. . . a remarkable attempt at obtaining in etching the richness of design and the delicacy of treatment which at this period were Rembrandt's ideals in painting, and are realized in the picture of the same subject now in the Hague Museum. . . . The light and shade are broadly massed, and an effect of great space is obtained in a tiny compass by the dexterous recession of the building to the right and left.' (Holmes, pp. 71, 72.)

*Lent by Norman Lupton, Esq.*

7(a). BUST OF A BALD-HEADED MAN (REMBRANDT'S FATHER?): 1630.

H.23, III; B.292, IV. The Rev. J. Burleigh James Collection, 1877.

Rembrandt's father was buried on 27 April 1630.

*Lent by Harold J. L. Wright, Esq.*

7(b). SHEET OF STUDIES WITH REMBRANDT'S HEAD, BEGGARS, etc.: *c.* 1632.

H.90, II; B.363, II. Prince Liechtenstein Collection.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

8(a). REMBRANDT IN A SLANT FUR CAP: 1631.

H.62(+), II; B.14, only state.

Doubtful authenticity, but possibly the work was begun by Rembrandt and completed by a pupil.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

8(b). BUST OF AN OLD MAN WITH FLOWING BEARD: 1630.
H.27, only state; B.325, only state.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

9. NAKED WOMAN SEATED ON A MOUND: *c.* 1631.
H.43, II; B.198, II.
A notable technical achievement, based on careful drawing.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

10. OLD BEARDED MAN LOOKING DOWN: 1631.
H.47, I; B.260, I. Prince Liechtenstein Collection.
One of the best of Rembrandt's lighter and more delicate etchings.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

11(a). REMBRANDT'S MOTHER WITH HER HAND ON HER CHEST: 1631.
H.50, I; B.349, I.
The lower margin of the print has been cut off.
*Lent by Norman Lupton, Esq.*

11(b). THE SAME.
H.50, II; B.349, II.
The plate was reworked by C. H. Watelet of Brussels, in 1760.
*Lent by Harold J. L. Wright, Esq.*

12. REMBRANDT'S MOTHER SEATED AT A TABLE: *c.* 1631.
H.52, II; B.343, II. (The print is slightly cut at the top, but none of the actual work is lost.)
A general favourite; one of the most beautiful etchings known of old age.
*Lent by Norman Lupton, Esq.*

13. BEARDED MAN, IN FUR CAP AND ROBE (REMBRANDT'S FATHER?): 1631.
H.53, IV; B.263, IV. Prince Liechtenstein Collection.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

14. OLD MAN WITH FLOWING BEARD, SEATED, WEARING FUR CAP, AND VELVET CLOAK: *c.* 1632.
H. 92. II; B.262, III.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

15(a). PEASANT WITH HIS HANDS BEHIND HIS BACK: *c.* 1631.
H.69, IV; B.135, V. Prince Liechtenstein Collection.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

15(b). BEGGAR MAN AND WOMAN CONVERSING: 1630.
H.7, II; B.164, II. Prince Liechtenstein Collection.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

15(c). HEAD OF AN OLD MAN IN HIGH FUR CAP: *c.* 1635.
H.135(+), only state; B.299, only state. Prince Liechtenstein Collection.
Of doubtful authenticity: an example of a *border-line* print, which puzzles even the expert.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

16. THE HOLY FAMILY: *c.* 1632.
H.95, only state; B.62, only state.
*Lent by Harold J. L. Wright, Esq.*

17. THE RAT-KILLER: 1632.
H.97, II; B. 121, II. Prince Liechtenstein Collection.
The figures are evidently studied from nature; note the patch on the boy's cheek under the chin-strap. One of Rembrandt's earliest *genre* etchings.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

18. A CAVALRY FIGHT: *c.* 1632–3.
H.100, II; B.117, II.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

19. THE GOOD SAMARITAN: 1633.
H.101, IV; B.90, IV.
Rembrandt's painting of this subject is in the Wallace Collection, London.
*Lent by Harold J. L. Wright, Esq.*

20(a). THE FLIGHT INTO EGYPT (small plate): 1633.
H.105, II; B.52, II.
*Lent by Harold J. L. Wright, Esq.*

20(b). JOSEPH'S COAT BROUGHT TO JACOB: *c.* 1633.
H.104, II; B.38, I.
*Lent by Harold J. L. Wright, Esq.*

21. THE SHIP OF FORTUNE (an illustration to E. Herckman's *In praise of Sea-faring*, Amsterdam, 1634): 1633.
H.106, II; B.111, II. Before the printed text was added on reverse side.
The scene represented is the overthrow of Mark Antony at the battle of Actium.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

22. REMBRANDT WEARING CAP AND SCARF: 1633.
H.108, II; B.17, III. Prince Liechtenstein Collection.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

23. REMBRANDT WITH PLUMED CAP AND LOWERED SABRE: 1634.
H.110, III; B.23, III. The plate reduced to an oval.
P. Mariette (1674), and Prince Liechtenstein Collections.
Only four impressions of the first state, before the reduction, are known.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

24(a). SASKIA, WITH PEARLS IN HER HAIR: 1634.
H.112, only state; B.347, II. Prince Liechtenstein Collection.
Copied by Wenzel Hollar in 1635 (Parthey 1650).
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

24(b). A WOMAN READING: 1634.
H.113, III; B.345; III. Prince Liechtenstein Collection.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

25. JAN CORNELIS SYLVIUS, A PREACHER IN AMSTERDAM, (d. 1638): *c.* 1634.
H.111, I; B.266, I.
The sitter was a cousin by marriage and guardian to Rembrandt's wife Saskia.
*Lent by Harold J. L. Wright, Esq.*

26. TWO PEASANTS: ONE CALLING OUT, THE OTHER REPLYING (a pair): 1634.
H.114 & 115; B.177 & 178, only state.
The cries are—'It's very cold' and 'That's nothing'.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

27(a). AN OLD WOMAN ASLEEP: 1635–7.
H.129, only state; B.350, only state.
One of Rembrandt's most closely observed and most carefully etched plates.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

27(b). ST. JEROME READING: 1634.
H.119, II; B.100, III. Prince Liechtenstein Collection.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

28. THE ANGEL APPEARING TO THE SHEPHERDS: 1634.
H.120, III; B.44, III. Prince Liechtenstein Collection.
A remarkable exercise in *chiaroscuro*, almost achieving the effect of painting.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

29. CHRIST AT EMMAUS (the smaller plate): 1634.
H.121, only state; B.88, only state. H. Weber, Bonn (1855); Artaria, Vienna (1896); Dr. A. Straeter, Aix-la-Chapelle (1898) and Richard Gutekunst, London (1920), Collections.
*Lent by Norman Lupton, Esq.*

30. CHRIST AND THE WOMAN OF SAMARIA (the square plate): 1634.
H.122, I; B.71, I.
Thought to have been influenced by a painting by Giorgione which Rembrandt owned.
*Lent by Harold J. L. Wright, Esq.*

31. THE CRUCIFIXION (the small plate): *c.* 1634.
H.123, only state; B.80, only state.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

32(a). THE TRIBUTE MONEY or 'CÆSAR'S PENCE': *c.* 1634.
H.124, I; B.68, I.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

32(b). CHRIST AND THE MONEY CHANGERS IN THE TEMPLE: 1635.
H.126, I; B.69, I. G. J. Morant (1862); Julian Marshall (1864); and Molitor Collections.
The figure of Christ imitated in reverse from Dürer's woodcut of this subject (B.23.)
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

33. THE STONING OF STEPHEN: 1635.

H.125, only state; B.97, only state.

The impression is rich, but the print is slightly trimmed.

*Lent by Norman Lupton, Esq.*

34. GIRL WITH HAIR FALLING ON HER SHOULDERS, 'THE GREAT JEWISH BRIDE': 1635.

H.127, IV; B.340, IV.

The woman is said to have been the daughter of Ephraim Bonus (*see* No. 82).

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

35. JAN UYTENBOGAERT, A PREACHER OF THE SECT OF THE ARMINIAN REMONSTRANTS (1557–1644): 1635.

H.128, V; B.279, VI. Prince Liechtenstein Collection.

The sitter was one of the most influential men in Holland between 1589 and 1618.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

36. THE FIRST ORIENTAL HEAD (REMBRANDT'S FATHER?): 1635.

H.131, II; B.286.

Judging by the wording of the signature, *Rembrandt geretuc* (KT), it would appear that Rembrandt merely retouched this plate, which is one of a series of four, after plates by Jan Lievens, presumably copied in reverse by a pupil or pupils. In this plate Lievens was copying a painting by Rembrandt.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

37. THE SECOND ORIENTAL HEAD (REMBRANDT'S FATHER?): *c.* 1635.

H.132, only state; B.287, only state.

*See* No. 36.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

38(a). A POLANDER STANDING WITH ARMS FOLDED: *c.* 1635.

H.138, I; B.140, I. Prince Liechtenstein Collection.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

38(b). BALD OLD MAN WITH SHORT BEARD: *c.* 1635.
H.136, II; B.306, II. Prince Liechtenstein Collection.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

39. A WOMAN MAKING PANCAKES: 1635.
H.141, II; B.124, II. R. Dighton Collection, about 1805.
Robert Dighton, whose stamp—a palette with letter D—is seen at lower right, pilfered prints from the British Museum, put this mark on them and then sold them to various printsellers. Studies of the figures in this etching are in several museums.
*Lent by Harold J. L. Wright, Esq.*

40. CHRIST BEFORE PILATE (a large upright plate): 1635–6.
H.143, III; B.77, III.
The rare third state, before the diagonal shading traversing the face of the man seen thrusting forward above the kneeling man holding Pilate's wand. Probably only the central area of the plate is by Rembrandt, and the rest is the work of a pupil, perhaps Van Vliet. A *grisaille* of this subject, by Rembrandt, is in the National Gallery, London.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

41. REMBRANDT AND HIS WIFE SASKIA: 1636.
H.144, II; B.19, II.
*Lent by Harold J. L. Wright, Esq.*

42(a). SHEET OF SKETCHES: REMBRANDT'S HEAD, A TREE, etc.: 1642.
H.155, only state; B.372, only state. Prince Liechtenstein Collection.
Appears to contain work of different periods—the head early, the tree later. The head shows Rembrandt's method of etching a highly finished plate.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

42(b). STUDIES OF THE HEAD OF SASKIA, AND OTHERS: 1636.
H.145, only state; B.365, I. Prince Liechtenstein Collection.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

43. SAMUEL MANASSEH BEN ISRAEL (1604–67): 1636.
H.146, II; B.269, I. The Rev. J. Burleigh James Collection.
The sitter was a Rabbi and author of a book in Spanish—*Piedra Gloriosa*; *see* No. 129.
*Lent by Harold J. L. Wright, Esq.*

Plate 1: CLEMENT DE JONGHE (No. 104)

Plate 2: ABRAHAM AND ISAAC (No. 78)

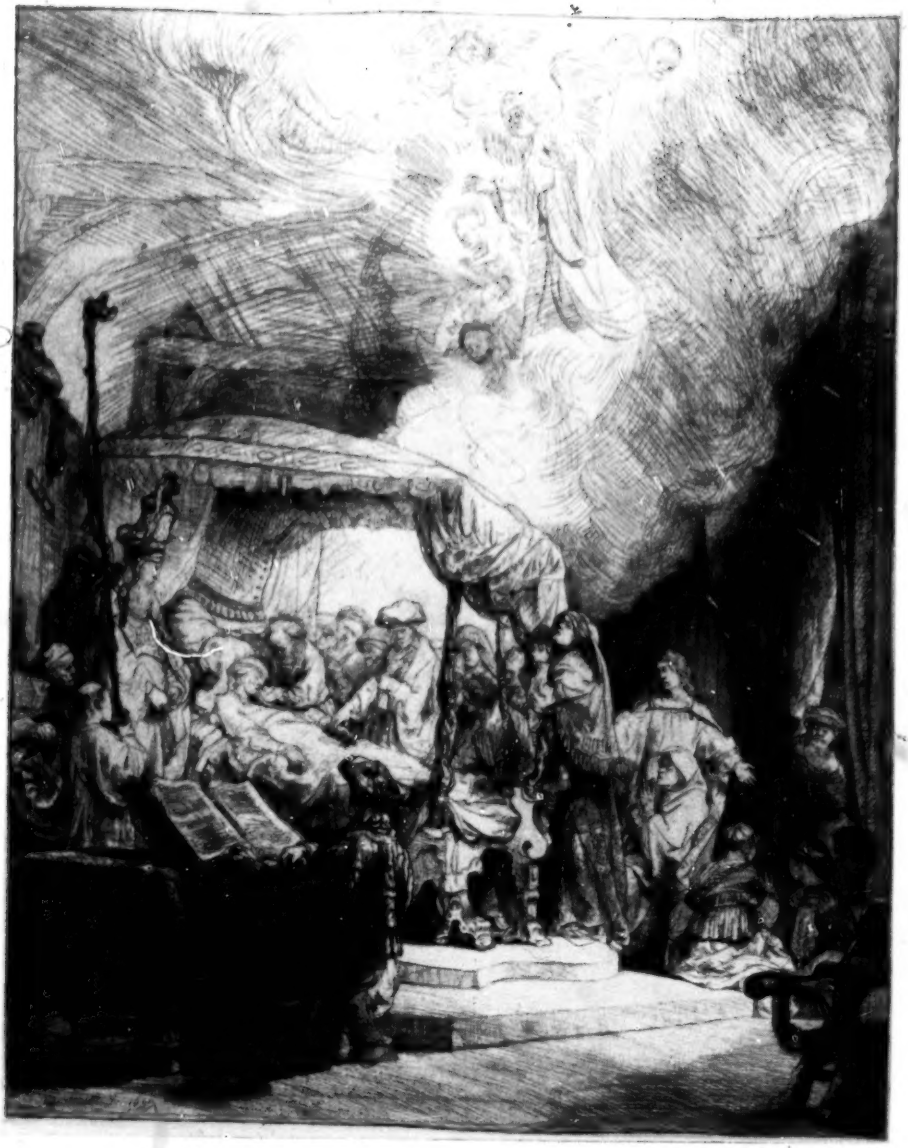

Plate 3: THE DEATH OF THE VIRGIN (No. 50)

Plate 4: LANDSCAPE WITH A SPORTSMAN AND DOGS (No. 113)

44. THE RETURN OF THE PRODIGAL SON: 1636.

H.147, only state; B.91, only state.

Note the freedom of handling; the subject has never been treated with deeper, more imaginative sympathy.

*Lent by Norman Lupton, Esq.*

45. ABRAHAM CASTING OUT HAGAR AND ISHMAEL: 1637.

H.149, only state; B.30, only state.

An excellent example of Rembrandt's powers as an illustrator.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

46. YOUNG MAN IN VELVET CAP, WITH BOOKS BESIDE HIM, (PORTRAIT OF FERDINAND BOL?): 1637.

H.151, II; B.268, II. A.M.C. Collection.

Simple in execution, and masterly in presentation and characterization. It was this plate which induced G. L. Brockhurst, R.A., to take up etching.

*Lent by Mrs. Frank Rinder and Mrs. Ramsay Harvey*

47(a). THREE HEADS OF WOMEN: *c.* 1637.

H.152, II; B.368, II.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

47(b). THREE HEADS OF WOMEN (one lightly etched): *c.* 1637.

H.153, II; B.367, II. Prince Liechtenstein Collection.

In the first state the upper head only appears.

*Lent by Norman Lupton, Esq.*

48. REMBRANDT IN VELVET CAP WITH PLUME: 1638.

H.156, only state; B.20, II. Claude August Mariette Collection, 1690.

*Lent by Harold J. L. Wright, Esq.*

49. JOSEPH TELLING HIS DREAMS: 1638.

H.160, II; B.37, III. Sir Edward Astley Collection, 1760.

Astley's stamp is seen at upper right.

This is the rare second state, before new shading added to faces and curtain in background.

*Lent by Norman Lupton, Esq.*

50. THE DEATH OF THE VIRGIN MARY: 1639. Plate 3.

H.161, III; B.99, II. Prince Liechtenstein Collection.

Many high tributes have been paid to this etching. It has been called *a pictorial oratorio.*

'The influence of Rubens still predominates in the large plate of "The Death of the Virgin", of the year 1639, in its way a marvellous design. Here a general lightness of tone, which the Rubens method of work involved, adds to the general effect of space and blazing light, while the sacrifice of obvious contrasts of black and white is more than atoned for by the richness and variety of the forms and figures, and by the extreme fluency of the handling.' (Holmes, p. 90.)

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

51. SHEET OF STUDIES, WITH A WOMAN ILL IN BED: 1639.

H.163, only state; B.369, only state. Unidentified collection, EB.

*Lent by Norman Lupton, Esq.*

52. JAN UYTENBOGAERT, RECEIVER GENERAL, 'THE GOLD-WEIGHER': 1639.

H.167, II; B.281, II.

The original copper plate came to be owned and much retouched by Captain Baillie in 1775, and is now in America. A deceptive old *copy* of this etching is found frequently.

*Lent by Harold J. L. Wright, Esq.*

53. OLD MAN WITH A DIVIDED FUR CAP: 1640.

H.170, I; B.265, I. From an unidentified collection, CHC.

One of the most successful of Rembrandt's *fine line* etchings.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

54. THE BEHEADING OF JOHN THE BAPTIST: 1640.

H.171, I; B.92, I.

*Lent by Harold J. L. Wright, Esq.*

55. THE TRIUMPH OF MORDECAI: *c.* 1640.

H.172, only state; B.40, only state.

Many of the deepest tones are obtained by drypoint work over or around the basic etched lines. The figures on the balcony to the right may be Rembrandt and Saskia. A *copy* of this etching was used to illustrate *Some Years' Travels into Africa and Asia*, by Sir T. Herbert, Bt., 1677.

*Lent by Norman Lupton, Esq.*

56(a). A MAN IN AN ARBOUR: 1642.

H.194, only state; B.257, only state. Prince Liechtenstein Collection.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

56(b). SLEEPING PUPPY: *c.* 1640.

H.174, III; B.158, III. Prince Liechtenstein Collection.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

57. VIEW OF AMSTERDAM: 1640.

H.176; B.210, only state.

*Lent by Norman Lupton, Esq.*

58(a). LANDSCAPE WITH A COTTAGE, LARGE TREE AND MILLSAIL: 1641.

H.178, only state; B.226, only state.

*Lent by the Ashmolean Museum, Oxford*

58(b). THE SAME, COUNTERPROOF (i.e., an impression printed, not from the metal plate, but from another impression whilst its ink was still wet, in order to see how the composition appears in reverse). The object previously thought to be a mill sail is the pole of a Dutch hay barn.

*Lent by the Ashmolean Museum, Oxford.*

59. THE WINDMILL: 1641.

H.179, only state; B.233, only state. Chambers Hall Collection.

The mill was at Bolwerk de Passeerder, at the end of the Rozengracht. The marks in the sky were doubtless caused by cracks in the etching ground, which allowed acid to attack the plate.

*Lent by the Ashmolean Museum, Oxford.*

60(a). THE SMALL LION HUNT (with two lions): *c.*1641.

H.180, I; B.115, I.

An early impression before the plate was cleaned or its edges straightened. Apparently done on an old plate, the previous work on which was not entirely removed.

*Lent by Norman Lupton, Esq.*

60(b). THE SAME.

H.180, II; B.115, II.

*Lent by Norman Lupton, Esq.*

61. THE LION HUNT (large plate): 1641.

H.181, II; B.114, II.

These plates of lion hunts were no doubt influenced by the etchings of Antonio Tempesta (Italian 1555–1630).

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

62(a). JACOB AND LABAN (?) or 'THE THREE ORIENTALS': 1641.

H.183, II; B.118, II.

The plate was firmly etched. It yielded good impressions as late as 1868, according to Hamerton.

*Lent by Harold J. L. Wright, Esq.*

62(b). THE ANGEL DEPARTING FROM THE FAMILY OF TOBIAS: 1641.

H.185, I; B.43, I.

*Lent by Harold J. L. Wright, Esq.*

63. THE VIRGIN AND CHILD IN THE CLOUDS: 1641.

H.186, I; B.61, only state.

Note the traces of an abandoned head in lower part of work. This plate shows strong Italian influence.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

64. CORNELIS CLAES ANSLO, A MENNONITE PREACHER AND AUTHOR, AMSTERDAM (1592–1646): 1641.

H.187, III; B.271, III.—On thin Japanese paper.

In the British Museum is a red chalk study of this etching, dated 1640.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

65(a). THE SCHOOLMASTER: 1641.

H.192. I; B.128, I.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

65(b). PORTRAIT OF A BOY: 1641.

H.188, only state; B.310, only state. Prince Liechtenstein Collection.

According to Valentiner, this is Rembrandt's son Rumbartus, who was christened in 1635.

*Lent by Norman Lupton, Esq.*

65(c). AN ARTIST SKETCHING A BUST: *c.* 1641.
H.191, I; B.130, I. James Reiss and Max Hausdorff Collections.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

66. MAN AT A DESK, WEARING A CROSS AND CHAIN: 1641.
H.189, III; B.261, III. Prince Liechtenstein Collection.
One of Rembrandt's most memorable plates. The model appears again in No. 67 (b).
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

67(a). A SICK WOMAN, 'SICK SASKIA': *c.* 1642.
H.196, only state; B.359, only state.
Alfred Hubert (1909) and Richard Gutekunst (1920) Collections.
*Lent by Norman Lupton, Esq.*

67(b). THE CARD-PLAYER: 1641.
H.190, I; B.136, I.
The same model as in No. 66.
*Lent by Norman Lupton, Esq.*

68. THE RAISING OF LAZARUS (small plate): 1642.
H.198, I; B.72,I.
The solemnity and hush of the moment, and the astonishment of the onlookers are vividly expressed.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

69. THE HOG: 1643.
H.204, I; B.157, I.
*Lent by Mrs. Frank Rinder and Mrs. Ramsay Harvey.*

70. STUDENT AT A TABLE, BY CANDLELIGHT: *c.* 1642.
H.202; B.148.
The states are extremely baffling, so many closely-etched reworkings having been effected in succession by Rembrandt.
'The plate is so marvellously etched . . . . that we seem to see the flickering of the candle flame.' (Holmes, p. 239.)
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

71(a). A COTTAGE WITH A WHITE PALING: 1642.
H.203, II; B.232, III.
Believed to have been a view near Diemerdyk.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

71(b). AN OLD ETCHED COPY OF THE SAME.
*Copies*, some most deceptive, exist of many of Rembrandt's etchings.
*Lent by Harold J. L. Wright, Esq.*

72(a). THE THREE TREES: 1643.
H.205, only state; B.212, only state.
J. P. Heseltine (1912) and H. L. Farrer Collections.
The most famous of Rembrandt's etched landscapes.
*Lent by the Ashmolean Museum, Oxford.*

72(b). DECEPTIVE COPY OF THE SAME.
By James Bretherton, about 1770.
*Lent by Harold J. L. Wright, Esq.*

73(a). THE HOLY FAMILY RESTING DURING THE FLIGHT INTO EGYPT. *c.* 1644.
H.208, III; B.57, IV.
*Lent by Harold J. L. Wright, Esq.*

73(b). THE STAR OF KINGS: *c.* 1652.
H.254, only state; B.113, I.
A scene at the Feast of Epiphany, when a star-shaped lighted lantern was carried through the streets.
*Lent by Harold J. L. Wright, Esq.*

74. SIX'S BRIDGE: 1645.
H.209, III; B.208, III. Felix Slade (1868) Collection.
There is a tradition that Rembrandt took a wager at Jan Six's country home that he would etch a plate whilst the servant was fetching mustard from the village, and that this was the plate which resulted.
*Lent by the British Museum.*

75. THE OMVAL: 1645.

H.210, I; B.209, I.

Sir Edward Astley (1760) and The Rev. C. M. Cracherode (1799) Collections.

*Lent by the British Museum.*

76. COTTAGES BESIDE A CANAL; WITH DISTANT CHURCH AND A SAILING BOAT: *c.* 1645.

H.212, only state; B.228, only state.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

77. AN ARTIST SKETCHING FARM BUILDINGS: *c.* 1645.

H.213, only state; B.219, only state.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

78. ABRAHAM AND ISAAC: 1645. Plate 2.

H.214, only state; B.34, only state.

Palgrave; G. J. Morant (1847); J. H. Hawkins (1850); H. J. Brooke (1853); H. Danby Seymour (1878); and H. J. Stuart Brown (1941) Collections.

*Lent by Harold J. L. Wright, Esq.*

79. CHRIST CARRIED TO THE TOMB: *c.* 1645.

H.215, only state; B.84, only state. Prince Liechtenstein Collection.

'The design is so simple as almost to defy analysis, since its effect is dependent upon the exact proportion of the figures to the landscape, and upon the placing of them exactly where they best give the sense of an advancing procession. It is however in the intensity of its feeling that the plate is most wonderful. . . . Rembrandt alone appears to have gone to the heart of the Bible story, to have dismissed all idea of parade, and seen only the poor faithful *cortège* left alone in a mocking and indifferent world. The awful rigidity of the corpse seems to dispel all idea of resurrection: the mourners walk like men who have abandoned hope but not affection or reverence.' (Holmes, pp. 95, 96.)

*Lent by Norman Lupton, Esq.*

80. THE REST DURING THE FLIGHT INTO EGYPT (lightly etched): 1645.

H.216, only state; B.58, only state. Alfred Hubert Collection (1909).

*Lent by Mrs. Frank Rinder and Mrs. Ramsay Harvey.*

81(a). NUDE MAN SEATED BEFORE A CURTAIN: 1646.

H.220, I; B.193, I. Chambers Hall Collection, 1855.

*Lent by the Ashmolean Museum, Oxford.*

81(b). STUDIES FROM THE NUDE. (Two men with a woman and baby in background): *c.*1646.

H.222, II; B.194, II. Chambers Hall Collection, 1855.

*Lent by the Ashmolean Museum, Oxford.*

82. EPHRAIM BONUS: JEWISH PHYSICIAN IN AMSTERDAM; 1647.

H.226, II; B.278, II.

Of the first state of this plate, in which the ring is dark, only three impressions are known; all are now in museums.

*Lent by A. C. J. Wall, Esq.*

83(a). THE WHITE NEGRESS: *c.* 1630.

H.364, only state; B.357, only state. Prince Liechtenstein Collection.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

83(b). NUDE MAN SEATED ON THE GROUND WITH A LEG EXTENDED: 1646.

H.221, II; B.196, II.

*Lent by Harold J. L. Wright, Esq.*

84. JAN ASSELYN, DUTCH LANDSCAPE PAINTER (1610–1652): *c.* 1647.

H.227, III; B.277, III.

The sitter had a deformed hand, and was nicknamed *Crabbetje* in consequence. In the first state, an easel, on which is a landscape canvas, is seen in the background.

*Lent by A. C. J. Wall, Esq.*

85. JAN SIX (1618–1700): 1647.

H.228, III; B.285, III. King Frederick Augustus II Collection, Dresden.

The sitter was Burgomaster of Amsterdam in 1691.

He purchased Rembrandt's own etchings at the enforced auction in 1658.

A technical masterpiece, achieved only by a supreme command of the etching needle. Commissioned by the sitter, who apparently had all

the impressions that were printed, so that impressions of any state have but very seldom been obtainable. The plate still belongs to the Six family. Only two impressions of the first state are known.
*Lent by A. C. J. Wall, Esq.*

86. REMBRANDT, DRAWING AT A WINDOW: 1648.
H.229, II; B.22, II. H. L. Farrer Collection.
This is the very rare second state before the landscape was added and the right hand and left cuff shaded.
*Lent by the Ashmolean Museum, Oxford.*

87. REMBRANDT DRAWING AT A WINDOW: 1648.
H.229, V; B.22, IX.
The final state, much reworked.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

88. THE ARTIST DRAWING FROM A MODEL (an unfinished plate): *c.* 1648.
H.231, II; B.192, II. P. Davidsohn Collection, Berlin, 1920.
An excellent example of Rembrandt's method when etching a plate. Note the intensely close shading on the dark background.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

89. ST. JEROME, BESIDE A POLLARD WILLOW: 1648.
H.232, II; B.103, II. F. Curep Collection.
*Lent by A. C. J. Wall, Esq.*

90. BEGGARS AT THE DOOR OF A HOUSE: 1648.
H.233, II; B.176, II. A rather late impression.
'Constructive drawing could go no further.' (Holmes, p. 244.)
*Lent by Harold J. L. Wright, Esq.*

91. JEWS IN SYNAGOGUE: 1648.
H.234, II; B.126, II.
*Lent by A. C. J. Wall, Esq.*

92. MEDEA, OR THE MARRIAGE OF JASON AND CREUSA: 1648.
H.235, I; B.112, I; R. Dighton (1814); and The Rev. C. M. Cracherode (1799) Collections.
In the third state Juno's cap is replaced by a crown. The ambition of

every eighteenth and early nineteenth century collector was to possess an impression such as this—*before the crown*. The plate was done to illustrate Jan Six's tragedy *Medea*.

*Lent by the British Museum.*

93. CHRIST HEALING THE SICK (the 'HUNDRED GUILDER' plate): *c.* 1649.

H.236, II; B.74, II. On Japanese paper. The Rev. C. M. Cracherode (1799) Collection.

The most famous of Rembrandt's etchings, seen here in a very fine impression. Of the first state only eight impressions are known. One of these (now in the Dutuit Collection in the Petit Palais, Paris) belonged to C. J. Palmer, an English collector who paid £1,180 for it in 1867.

*Lent by the British Museum.*

94. CHRIST HEALING THE SICK (the 'HUNDRED GUILDER' plate): *c.* 1649.

H.236, II; B.74, IV.

The plate as retouched by Captain William Baillie in 1775, just after he had purchased it (when it came to light in Holland). One hundred impressions were issued by him, and the plate was subsequently cut up into four pieces, the central one, now given an arched top, being further retouched. Impressions of each portion exist.

*Lent by Harold J. L. Wright, Esq.*

95. THE INCREDULITY OF THOMAS; or 'DOUBTING THOMAS', or 'CHRIST APPEARING TO HIS DISCIPLES': 1650.

H.237, only state; B.89, only state.

T. Miller Whitehead (1859), and George Salting (1909) Collections.

The individual reactions of the Disciples to the miracle are arrestingly rendered with great economy of line.

'Here, as by some sudden flash of supernatural illumination, the miraculous presence of Christ is at last realized with a fulness that even Rembrandt himself attains but twice or thrice, and of which the most famous example in oil painting is "The Supper at Emmaus" in the Louvre.' (Holmes, p. 99.)

*Lent by the British Museum.*

96(a). A CANAL WITH AN ANGLER AND SWANS: 1650.

H.238, II; B.235, II.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

96(b). A CANAL WITH A LARGE BOAT AND A BRIDGE: 1650.

H.239, II; B.236, II.

The two plates (a) and (b) appear to form, together, one long landscape.

*Lent by Norman Lupton, Esq.*

97(a). LANDSCAPE WITH HAYBARN AND A FLOCK OF SHEEP: 1650.

H.241, I; B.224, I. Chambers Hall Collection, 1855.

A superb impression, obviously one of the first printed from the plate.

*Lent by the Ashmolean Museum, Oxford.*

97(b). THE SAME.

H.241, II; B.224, II. Chambers Hall Collection, 1855.

A less brilliant impression than (a) since the richness of the drypoint work has been reduced.

*Lent by the Ashmolean Museum, Oxford.*

98. LANDSCAPE WITH AN OBELISK: *c.* 1650.

H.243, II; B.227, II.

The first state, with less shading on the base of the obelisk, is extremely rare. The scene is said to have been Spieringhorn, near Halfweg, on the Amsterdam–Haarlem road.

*Lent by Norman Lupton, Esq.*

99(a). LANDSCAPE WITH TREES, FARM BUILDINGS, A TOWER AND CLEAR FOREGROUND: *c.*1650.

H.244, I; B.223, I. Chambers Hall Collection, 1855.

The extremely rare first state, with the cupola surmounting the tower.

*Lent by the Ashmolean Museum, Oxford.*

99(b). THE SAME.

H.244, III; B.223, III. Chambers Hall Collection, 1855.

The cupola has been removed and shading added here and there. There is one further state, with more slight shading in places.

*Lent by the Ashmolean Museum, Oxford.*

100. LANDSCAPE WITH A SQUARE TOWER: 1650.

H.245, IV; B.218, IV–V.

*Lent by A. C. J. Wall, Esq.*

101. THREE GABLED COTTAGES BESIDE A ROAD: 1650.
H.246, III; B.217, III. K. E. von Liphart Collection, 1876.
*Lent by A. C. J. Wall, Esq.*

102. THE GOLDWEIGHER'S FIELD: 1651.
H.249, only state; B.234, only state.
Sir F. Seymour Haden (1891), and George Salting (1909) Collections. One of Rembrandt's best known and most famous landscape plates. Apparently a view across country to Haarlem.
*Lent by the British Museum.*

103. THE BATHERS: 1651.
H.250, II; B.195, II. Prince Liechtenstein Collection.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

104. CLEMENT DE JONGHE: 1651. Plate 1.
H.251, I; B.272, I.
F. Debois (1842); J. P. Heseltine (1912); and H. L. Farrer Collections.
This is the rare first state, before any work was done in the upper background. The sitter was a printseller and publisher in Amsterdam about 1640–79.
*Lent by the Ashmolean Museum, Oxford.*

105. CLEMENT DE JONGHE: 1651.
H.251, V; B.272, VI.
Thane (1822); G. Walker, Edinburgh (1814); and W. Edwards, London (1822) Collections.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

106. THE BLINDNESS OF TOBIT (the larger plate): 1651.
H.252, only state; B.42, only state. Prince Liechtenstein Collection.
*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

107(a). THE FLIGHT INTO EGYPT: A NIGHT PIECE: 1651.
H.253, III; B.53, III.
Dr. A. Straeter (1810); Earl of Aylesford (1846); and Emil Schroeder (1912) Collections.
*Lent by Mrs. Frank Rinder and Mrs. Ramsay Harvey.*

107(b). THE SAME.

H.253, V; B.53, V.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

108. THE ADORATION OF THE SHEPHERDS: A NIGHT PIECE: *c.* 1652.

H.255, VII; B.46, VI. On Japanese paper.

Firmin-Didot (1877); and Smith (1880) Collections.

One of the most notable of Rembrandt's etchings of this kind.

*Lent by Mrs. Frank Rinder and Mrs. Ramsay Harvey.*

109. CHRIST PREACHING, or 'LA PETITE TOMBE': *c.* 1652.

H.256, only state; B.67, only state.

*Lent by Norman Lupton, Esq.*

110. CHRIST DISPUTING WITH THE DOCTORS: A SKETCH: 1652.

H.257, I; B.65, I. Lord Northwick Collection, 1918.

No plate exhibits better Rembrandt's amazing power of rendering the form, weight, age and even the thoughts of the individual persons in a group such as this (*see* No. 124).

*Lent by Mrs. Frank Rinder and Mrs. Ramsay Harvey.*

111. DAVID IN PRAYER: 1652.

H.258, I; B.41, I.

A most moving print. Note the intense look of expectant supplication on David's features, and the harp cast aside on the floor.

*Lent by Norman Lupton, Esq.*

112. FAUST IN HIS STUDY, WATCHING A MAGIC DISK, or 'DR. FAUSTUS': *c.* 1652.

H.260, II; B.270, II.

Petersen (Kiel) (1880); King Frederick Augustus II, Dresden Collections.

This impression has some slight retouches made with an ink wash, possibly, and even probably, by Rembrandt himself.

'One of the most perfect of Rembrandt's etched inventions. . . . It is as superb an example of force and contrast as any of Rembrandt's

plates, but differs from his earlier works in that the force is concealed by the most delicate and subtle transitions from light to dark.' (Holmes, pp. 249, 102.)

*Lent by Norman Lupton, Esq.*

113. LANDSCAPE WITH A SPORTSMAN AND DOGS: *c.* 1653. Plate 4.

H.265, II; B.211, II. R. Dighton, and J. McGowan Collections.

*Lent by Norman Lupton, Esq.*

114. THE FLIGHT INTO EGYPT: *c.* 1653.

H.266, VI; B.56, VI.

This plate was begun, as a landscape with Tobias and the Angel, by Hercules Seghers, in a free adaptation of Elsheimer's painting now in the National Gallery, London. Rembrandt in 1653, reworked it considerably, transforming it into a representation of the Flight into Egypt. His alterations are readily distinguishable by their darker, freer lines.

*Lent by Norman Lupton, Esq.*

115. ST. JEROME, IN AN ITALIAN LANDSCAPE, or 'ST. JEROME IN THE DÜRER MANNER': *c.* 1653.

H.267, I; B.104, I.

Rembrandt's study (in reverse) for this plate was in the Kunsthalle, Hamburg.

*Lent by A. C. J. Wall, Esq.*

116. LIEVEN WILLEMSZ VAN COPPENOL (the smaller plate): *c.* 1653.

H.269, III; B.282, III. Chambers Hall Collection.

(*See* No. 146 for the larger portrait of Coppenol.)

The sitter was a writing-master in Amsterdam; the boy is his grandson.

*Lent by the Ashmolean Museum, Oxford.*

117. CHRIST CRUCIFIED BETWEEN THE TWO THIEVES, or 'THE THREE CROSSES' (the large oblong plate): 1653.

H.270, I; B.78, I. Printed on vellum. Sir Hans Sloane Collection, 1753.

This is the extremely rare first state, before the radical alterations seen in the fourth state (No. 118).

*Lent by the British Museum.*

118. CHRIST CRUCIFIED BETWEEN THE TWO THIEVES, or 'THE THREE CROSSES' (the large oblong plate): 1653.

H.270, IV; B.78, IV. The Rev. C. M. Cracherode Collection, 1799. The impression is slightly cut all round.

'Opinions differ greatly as to the character and value of the radical alterations made in the fourth state, but those who have followed Rembrandt's development closely should have little difficulty in coming to a decision. In the first three states we have an ideal of richness, complexity and dramatic force most notably realized. Then, as the plate loses its freshness, Rembrandt is seized with a new ideal of more intense and earth-shaking catastrophe, in which all the obvious artifices of composition have to be dispensed with so that nothing may break the spell of horror and darkness in which the tragedy ends. The result owes its peculiar force to the fierce slashes of drypoint by which it is attained. In no other work by Rembrandt is the handling quite so audacious. Whether we prefer the early states or the later is largely a matter of temperament.' (Holmes, p. 103.)

*Lent by the British Museum.*

119. CHRIST PRESENTED TO THE PEOPLE (the large oblong plate): 1655.

H.271, II; B.76, II. On Japanese paper. George Salting Collection, 1909.

This is the extremely rare second state.

The line-engraving by Lucas van Leyden of the same subject is believed to have given Rembrandt the idea for this plate.

*Lent by the British Museum.*

120. CHRIST PRESENTED TO THE PEOPLE (the large oblong plate): 1655.

H.271, VII; B.76, VIII. Edward Utterson Collection, 1848.

The four earlier states with the crowd across the foreground, and the three final states in which the central figures of the crowd have been removed, all have their admirers and defenders.

'The subject opens like one of those problems in abstract proportion which we admire in the art of Piero della Francesca, where the significance of the figures is enhanced by architectural lines planned with consummate science. In the third state the effect is concentrated, solidified and enriched, the lively grouping of the crowd imparting an air of brilliant animation to the piece. Then, as the freshness of the drypoint wears away, a more grave and serious mood comes upon the artist.

Feeling that the sentiment of the piece is out of keeping with the subject, he sweeps away the agitated figures, and replaces them by two arches, which seem to reflect their hollowness, their mysterious darkness, upon everything else in the scene. Once more the last state, in spiritual intensity, is perhaps superior to the first.' (Holmes, p.104.)
*Lent by the National Gallery of Scotland, Edinburgh.*

121. THE ADORATION OF THE SHEPHERDS (with the lamp): *c.* 1654.
H.273, I; B.45, I.
Sir Edward Astley (1760); and an unidentified collection (CHC). One of the most attractive of the artist's smaller plates and a great favourite with all Rembrandt collectors.
*Lent by Norman Lupton, Esq.*

122. THE HOLY FAMILY, WITH THE CAT: *c.* 1654.
H.275, II; B.63, II.
*Lent by Harold J. L. Wright, Esq.*

123. THE FLIGHT INTO EGYPT: CROSSING A RILL: 1654.
H.276, only state; B.55, only state.
Lord Aylesford Collection.
*Lent by Norman Lupton, Esq.*

124. CHRIST DISPUTING WITH THE DOCTORS (the smaller oblong plate): 1654.
H.277, I; B.64, I.
*See* note to the larger version of this subject (No. 110).
*Lent by Norman Lupton, Esq.*

125. CHRIST WITH HIS PARENTS RETURNING FROM THE TEMPLE: 1654.
H.278, only state; B.60, only state.
F. Gawet (1815) and J. D. Böhm Collections.
*Lent by Norman Lupton, Esq.*

126. THE DESCENT FROM THE CROSS: BY TORCHLIGHT: 1654.
H.280, only state; B.83, I.
*Lent by Norman Lupton, Esq.*

127. THE ENTOMBMENT: NIGHT: *c.* 1654.

H.281, IV; B.86, IV. J. F. Gigoux Collection.

This plate was begun as an open-line etching, and gradually worked up into this powerful *dark background* scene.

*Lent by Norman Lupton, Esq.*

128(a). THE GOLDSMITH: 1655.

H.285, I; B.123, I.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

128(b). THE GOLF-PLAYER: 1654.

H.272, II; B.125, II. Prince Liechtenstein Collection.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

129. THREE OF FOUR ILLUSTRATIONS TO A SPANISH BOOK: (*Piedra Gloriosa*, by S. Manasseh Ben Israel, Amsterdam, 1655.)

(a). DAVID AND GOLIATH: 1655.

H.284 (c), I; B.36 (d), I.

*Lent by Norman Lupton, Esq.*

(b). THE IMAGE SEEN BY NEBUCHADNEZZAR IN HIS DREAMS: 1655.

H.284 (a), V; B.36 (a), V.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

(c). JACOB'S LADDER: 1655.

H.284 (b), IV; B.36 (c), III. Prince Liechtenstein Collection.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

130. CHRIST AT EMMAUS (the larger plate): 1654.

H.282, II; B.87, II.

One of Rembrandt's most arresting etchings.

*Lent by Norman Lupton, Esq.*

131. ABRAHAM'S SACRIFICE: 1655.

H.283, only state; B.35, only state.

A fine design. As Abraham holds the knife in his left hand, it is possible the etching was copied from a previous drawing, in which case the position of the knife would be readily explained.

*Lent by Norman Lupton, Esq.*

132. ABRAHAM ENTERTAINING THE ANGELS: 1656.

H.286, only state; B.29, only state. J. P. M. Cerroni Collection, 1828.

Based on one of Rembrandt's drawings from Mohammedan miniatures, now in the British Museum.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

133. JACOB HAARING; Old Haaring: 1655.

H.287, II; B.274, II.

The sitter was the warden of the Debtors' Prison in Amsterdam, and was no doubt in close touch with Rembrandt during the latter's years of bankruptcy.

*Lent by the Ashmolean Museum, Oxford.*

134. THOMAS JACOBSZ HAARING; Young Haaring, son of Jacob Haaring: 1655.

H.288, IV; B.275, IV.

Hon. R. Pole Carew (1835), and Edward Rudge (1924) Collections.

The sitter was entrusted in 1657 and 1658 by the Court of Insolvents, Amsterdam, with the sale of Rembrandt's goods by auction. A catalogue of the sale is in existence, and makes interesting and tantalizing reading.

*Lent by Harold J. L. Wright, Esq.*

135. ARNOLD THOLINX, Inspector of Medical Colleges at Amsterdam: *c.* 1656.

H.289, I; B.284, I.

*A Facsimile Reproduction* of the extremely rare first state which was sold at Christie's in the Edward Rudge sale, 1924, for £3,780. Only four other impressions of the first state are known, and about four of the second state (in which the shading on the breast is completed). Old *copies* after this etching are often seen.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

136. JAN LUTMA THE ELDER, Goldsmith and Sculptor, Amsterdam, 1584–1669: 1665.

H.290, I; B.276, I. On Japanese paper. H. L. Farrer Collection.

The very rare first state, before the window was added in the background.

*Lent by the Ashmolean Museum, Oxford.*

137. JAN LUTMA THE ELDER: 1656.

H.290, II; B.276, II. The window added.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

138. ABRAHAM FRANCEN, AN ART DEALER: *c.* 1656 or later.

H.291, VIII; B.273, VIII.

*Lent by Harold J. L. Wright, Esq.*

139. ST. FRANCIS BENEATH A TREE, PRAYING: 1657.

H.292, II; B.107, II. The Rev. C. M. Cracherode Collection.

Very difficult to obtain in fine early impressions, as the extensive drypoint work wore away extra quickly.

*Lent by the British Museum.*

140. THE AGONY IN THE GARDEN or 'CHRIST ON THE MOUNT OF OLIVES': 1657.

H.293, only state; B.75, only state.

H. Dreux (1861); A. Firmin-Didot (1877); and John Innes (1937) Collections.

'A complete masterpiece.' (Holmes.)

'Fortunate are those who possess "The Agony in the Garden".' (Sir D. Y. Cameron, R.A.)

*Lent by A. C. J. Wall, Esq.*

141. CHRIST AND THE WOMAN OF SAMARIA (the oblong arched plate): 1658.

H.294, III; B.70, IV.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

142. THE PHOENIX, or THE STATUE OVERTHROWN, an allegory: 1658.

H.295, only state; B.110, only state. Chambers Hall Collection, 1855.

This print is exceedingly rare. The meaning is uncertain, but it is probably Rembrandt's expression of his faith that his affairs would yet rise successfully from the ruined state they were in at that time.

'This allegory of death and of immortality, the collapse and downfall of the physical man and the translation of the spirit to the realms of eternal day, not only comes, as is fitting, near the close of Rembrandt's etched work, but in its sentiment as well as in its design once more recalls an analogy with Michelangelo. One difference, perhaps, we

may note. For Rembrandt's fallen image the trumpets are sounding on the other side, as they did for Mr. Valiant at the end of his pilgrimage.' (Holmes, p. 110.)

*Lent by the Ashmolean Museum, Oxford.*

143. A WOMAN SEATED BESIDE A STOVE: 1658.

H.296, III; B.197, III. On thin Japanese paper.

An early state before the addition of a large key at the left side of the stove. In the first state the woman wore a large white cap covering the back of her head.

*Lent by the British Museum.*

144. NUDE WOMAN BATHING HER FEET AT A BROOK: 1658.

H.298, only state; B.200, only state.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

145. A NEGRESS RECLINING: 1658.

H.299, II; B.205, II.

A fine study of tone and texture.

*Lent by Norman Lupton, Esq.*

146. LIEVEN WILLEMSZ VAN COPPENOL (the larger plate): 1658.

H.300, V; B.283, V. King Frederick Augustus II, Dresden Collections.

There is a painting of the sitter by Rembrandt. Impressions exist of this etching bearing Coppenol's bold cursive writing (*see* No. 116).

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

147. PETER AND JOHN AND THE CRIPPLE AT THE GATE OF THE TEMPLE: 1659.

H.301, II; B.94, II.

*Lent by Messrs. P. & D. Colnaghi & Co. Ltd.*

148. THE WOMAN WITH THE ARROW: 1661.

H.303, II; B.202, II.

Sir F. Seymour Haden (1891); and George Salting (1909) Collections.

The artist's last dated plate, and one of the most striking. It is believed that his last plate was the portrait of J. A. van der Linden (H.268), commissioned from Rembrandt in 1665 but rejected as unsuitable for the purpose for which it was required.

*Lent by the British Museum.*